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A thorough and complete instructor for teacher and pupil, clearly and concisely explained; explanatory diagrams, scales, exercises and simple melodies, progressively arranged. A new method, with new ideas, easily understood. Also contains an excellent variety of carefully graded teaching pieces, studies and exercises in the various keys. The rudiments of music are thoroughly taught and the student gradually advanced to an appreciation of good music. Full instructions with illustrations on the manner of holding the instrument. The pupil will find this method the only up-to-date self-instructor, and can be used with or without the aid of a teacher. For private or class use.

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Sherwood's Imperial Diagram Methods for VIOLIN, MANDOLIN, GUITAR and BANJO

Highly recommended and used by the Best Teachers.

Once used will use no other

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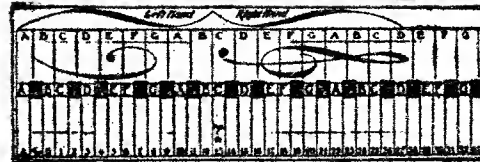
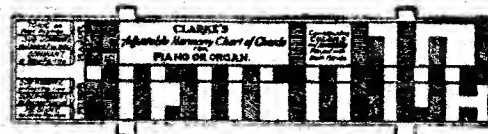
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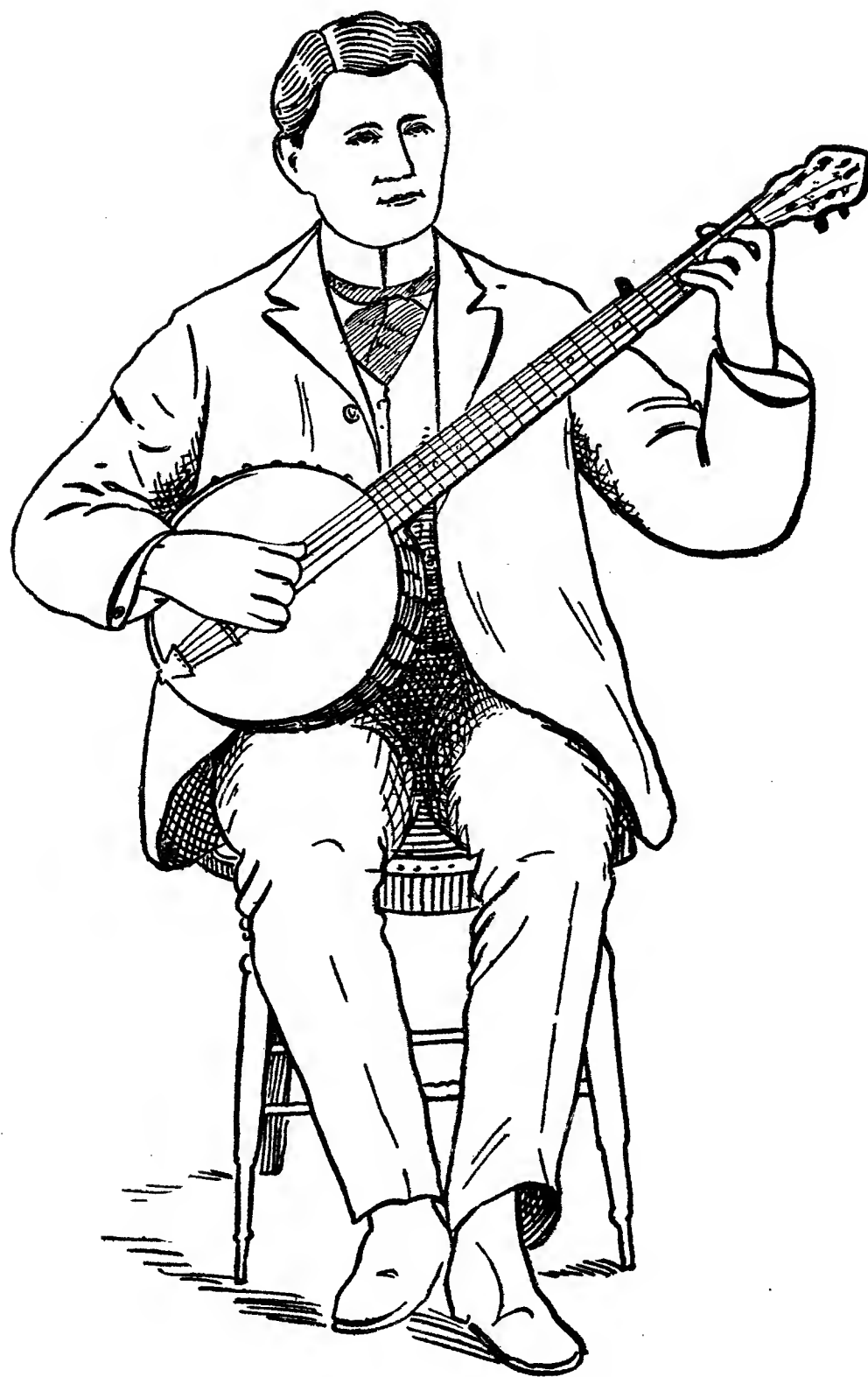
This is the title of a new instructor with new ideas never before laid down for the guidance of teacher and pupils. Diagrams of all chords and scales in every key. The studies for practice are original and progressively arranged. Illustrations showing correct position of the hands, diagram cuts of the fingerboard, showing the notes on the finger board, to enable any one to study the instrument with or without a teacher. Contains a superb collection of music solos and duets, arranged in a simple manner for those who wish to study the mandolin. Price, 80c.

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A thorough and complete instructor for teacher and pupil, clearly and concisely explained, explanatory diagrams, scales, exercises and simple melodies, progressively arranged. A new method, with new ideas, easily understood. Also contains an excellent variety of carefully graded teaching pieces, studies and exercises in the various keys. The rudiments of music are thoroughly taught and the student gradually advanced to an appreciation of good music. Full instructions with illustrations on the manner of holding the instrument. The pupil will find this method the only up-to-date self-instructor, and can be used with or without the aid of a teacher. For private or class use.



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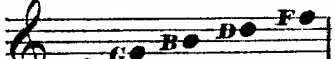
Correct Position of Holding the Banjo.

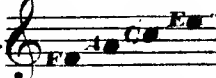


ELEMENTARY.

Music consists of sounds, taken singly and collectively. A succession of single sounds form a melody. The science of combining these sounds is called harmony. Musical sounds are represented on paper by characters called notes. In order to ascertain the name of the characters a staff or stave is used, which consists of five parallel lines and four spaces. thus: 

These lines and spaces are counted from the bottom upwards. The pitch of the notes is determined by a character called a Clef. There are two Clefs used in music, the Treble or *G* clef  and the Bass or *F* clef .

The treble clef is the only one used in writing music for the Violin, Mandolin, Guitar and the Banjo. The first seven letters of the alphabet *A, B, C, D, E, F* and *G* are used to express the seven notes in music. Each line and space of the staff has one of these seven letters for its name, and a note placed upon one of these lines or spaces takes the name of the line or space upon which it is placed. The names of the lines in the treble clef are: First line *E*, second line *G*, third line *B*, fourth line *D*, and fifth line *F*. Example. 

The spaces are: First space *F*, second space *A*, third space *C*, and fourth space *E*. 

The students will notice that the four letters used in naming the spaces spell the word *face*. The following sentence, by using the first letter of each word, may help the student in remembering the names of the lines: *Every Good Boy Does Fine*.







When the pitch of the notes are higher or lower than those given on the staff, small lines called *ledger lines* are added, and the notes are written on or between them.






As seen in the above example the first line above is *A*, the second *C*. The first space above is *G*, the second *B*, and the third *D*. The first added line below is *C*, the second *A*. The first space below is *D*, the second is *B*, and the third *G*.

EXERCISE FOR READING NOTES.



There are six species of notes in general use. The longest of these is a whole note, shaped like the letter *O*, () a half note, shaped like the letter *O* with a stem () a quarter note, a black dot with a stem () an eighth note, a black dot, a stem and one flag () a sixteenth note has two flags () and a thirtysecond note has three flags ()

These notes have corresponding rests, which denote a silence equal in duration to the note which they represent. A whole rest is a small bar written under the fourth line of the staff , a half rest is a small bar written over the third line , a quarter rest is like the letter *Z* ()

or a crook to the right (7) or this character (7) which is now in general use. an eighth rest, a crook to the left (7), a sixteenth rest has two crooks to the left (7), and a thirty-second rest has three crooks to the left (7).

NOTES AND THEIR CORRESPONDING RESTS.













NOTES.						
	Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty second.
RESTS.						

TABLE SHOWING RELATIVE VALUE OF NOTES.

























A Whole note is equal in time value to	
2 Half notes	
or	
4 Quarter notes	
or	
8 Eighth notes	
or	
16 Sixteenth notes	
or	
32 Thirty second notes.	



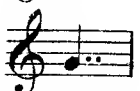




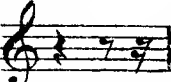
TABLE SHOWING RELATIVE VALUE OF RESTS.


A Whole rest is equal in time value to	
2 Half rests	
or	
4 Quarter rests	
or	
8 Eighth rests	
or	
16 Sixteenth rests	
or	
32 Thirty second rests.	

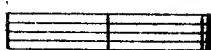
A dot placed after a note or rest increases its value one half. EXAMPLE.

	is equal to		or	
	is equal to		or	
	is equal to		or	
	is equal to		or	

A double dot placed after a note or rest increases its value three fourths. EXAMPLE.

A Half note doubly dotted.		is equal to	
A Quarter note doubly dotted.		is equal to	
A Half rest doubly dotted.		is equal to	
A Quarter rest doubly dotted.		is equal to	

A bar is a short line drawn across the staff to divide the music into equal portions. These equal portions are called measures. Example: 

A double bar is used to denote the end of a piece or strain. Example: 

Time has reference to the duration of sounds in general.

There are two kinds of time in general use: Common and Triple time. These species are subdivided into simple and compound.

Simple common time. Compound common time. Simple triple time. Compound triple time.

C or $\frac{4}{4}$, **C** or $\frac{2}{4}$ $\frac{6}{8}$ and $\frac{12}{8}$ $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$ $\frac{9}{8}$ and $\frac{9}{4}$

TIME LESSONS.

Common time.



A Sharp (\sharp) placed before a note raises it one half tone. (To raise a note the left hand moves toward the bridge of the instrument.)

A Flat (\flat) lowers a note one half tone. (To lower a note the left hand moves toward the keys.)

The Natural (\natural) contradicts a Sharp or Flat and restores the note to its original position.

A double Sharp ($\sharp\sharp$) raises a note already made sharp, another semitone.

A double Flat ($\flat\flat$) lowers a note already made flat, another semitone.

A double Sharp is contradicted by a natural followed by a sharp ($\natural\sharp$).

A double Flat is contradicted by a natural and a flat ($\natural\flat$).

A Semitone is the smallest interval used in music.

The natural semitones occur between **E** and **F**, and between **B** and **C**.


A Tone is the union of two semitones.

THE SCALES.

There are three kinds of scales: *Major* *Minor* and *Chromatic*.

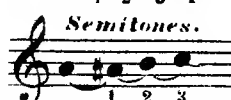
The major scale is known by its major third, and the minor by its minor third.

A *Major third* is when from the principle note to the third note there are *four* semitones.

Example: 

Major third. 

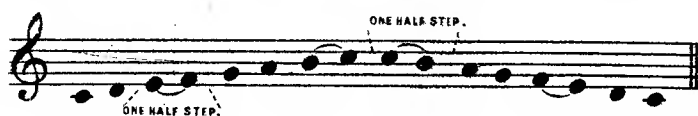
A *Minor third* is when from the principle note to the third note there are *three* semitones.

Example: 

Minor third. 

A major scale is a series of whole and half steps from any tone to its octave. The half steps coming between three and four, and seven and eight.

SCALE OF C WITH SEMITONES SHOWN. SCALE OF G WITH SEMITONES SHOWN.



There are two kinds of minor scales; Melodic and Harmonic.

HARMONIC MINOR SCALE OF A.



MELODIC MINOR SCALE OF A.



Explanation of Melodic and Harmonic Minor scales.

In the Melodic minor scale the half tones occur between the second and third degrees and the seventh and eighth degrees in ascending and between the second and third and the fifth and sixth degrees in descending.

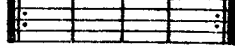
The Harmonic minor scale is the same descending or ascending and has three semitones occurring between the second and third, the fifth and sixth and the seventh and eighth degrees. Between the sixth and seventh degrees is an augmented tone. This scale will be used in this work.


An augmented tone consists of three semitones.


The Chromatic scale consists of twelve successive semitones.

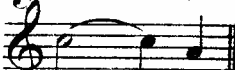
CHROMATIC SCALE SHOWING TWELVE SEMITONES.

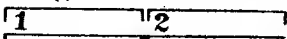


Dots placed before and after a bar indicate that the strain is to be repeated. Ex. 

A curved line over two or more notes is called a phrase. The notes should be played smooth and connectedly, the last note of the phrase is played staccato. Ex. 

Staccato is indicated by dots placed over the notes, meaning that the notes should be played short and detached. Ex. 

A curved line between two notes of the same kind is called a tie and they are played as one note. Ex. 

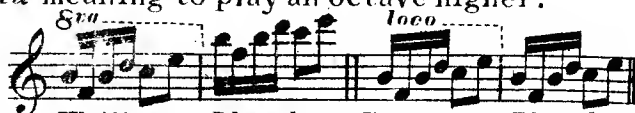
First and second endings are sometimes used when a strain is repeated. These endings are indicated by brackets with the figures 1 and 2 placed in them. The first ending is used only when strain is first played. In repeating the strain the first ending is omitted and the second ending must be played. Example: 

The letters *D. C.* stand for the word *Da capo* which is used at the end of a movement meaning to return to the first strain and play to *Fine* or the hold over the double bar.

The letters *D. S.* stand for the word *Dal segno* meaning to return to the sign (♩).

Fine is the word used to indicate the end.

The abbreviation *8^{va}* stands for the word *Octava alta* meaning to play an octave higher.

The word *Loco* signifies that the notes over which it is placed are not to be played an octave higher but as they are written. 

A *Pause* is a character ⌒ which lengthens the duration of a note or rest over which it is placed at the pleasure of the performer.

Cresc. is the abbreviation of the word *Crescendo* which denotes a gradual increase in the power of the tone. It is also indicated by the sign, — *Dim* or *Diminuendo* means to diminish gradually the power of the tone. It is also indicated by the sign, —

Accent is a stress given to certain notes in music according to their place in the measure.

In common time the first and third beats are accented. In $\frac{3}{4}$ time the first beat is accented and in $\frac{6}{8}$ time the accent falls on the first and fourth beats of the measure.



Special accent is marked by a small angle $>$ under or over the note.

Syncopation occurs when the unaccented parts of a measure is connected with the next accented part. Example:



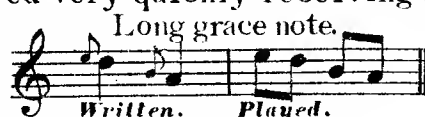
A dash over or under a whole note or through the stem of a half or quarter note divides the note into eighths. Two dashes placed in the same manner divides the note into sixteenths.



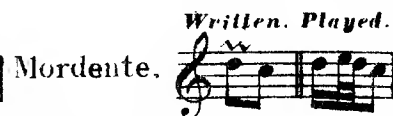
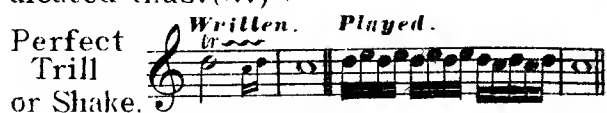
A triplet is a group of notes indicated by the figure (3) placed over or under the group and is connected by a slur. A triplet of any kind of notes is played in the same time as two notes of the same kind.







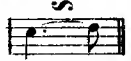
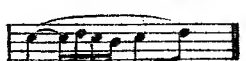
A Grace note is a small note placed before a principal note, but has no given time in the measure. It is played quickly before the note following it and takes its time from that note. The grace note is also called an Appoggiatura. There are two kinds of grace notes: The long grace note which takes one half the value from the following note and receives the accent, and the short grace note which is played very quickly receiving no accent.

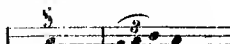


When two notes are played in rapid alternation a tone or semitone apart it is called a Trill or Shake. It is indicated by the sign (*tr*) This sign is placed above the principal note, alternating with the next note above. There are three kinds of trills, the Perfect Trill which has finishing notes, the Imperfect Trill without finishing notes and the Mordente or short trill, which is indicated thus: (ω)



The Turn is expressed by the sign made thus: (ω) The Turn is a group of three or four notes consisting of a principle note and the next note above and below it. The Turn is also called the Gruppetto. There are several forms of turns: When the sign is placed above a note  it is played thus: 

If placed between two notes  it is played thus: 
if after a dotted note  it is played thus: 



When a note in the turn is to be made sharp or flat, the sharp or flat is placed above or below the sign. If the note above the principal is to be sharpened or flatted the sharp or flat is placed above the sign (\sharp) If the note below the principal is to be changed the sharp or flat is placed below the sign (\flat) When the sign is written in an upright position ($\text{\textcircled{S}}$) it means to commence one note lower than the principal note, play one note higher and return to the principal note, thus: 

Signatures of the Twelve Major and Minor Keys.



ABOUT THE PITCH OF THE BANJO.

As a general rule Banjos of medium size are tuned to C. When tuning the Banjo to C, it is not meant that the notation of the same is altered; therefore there will always remain the difference of a minor third between music written for the Banjo and music that chords to it on the Piano, Guitar or Mandolin. For example:

Chord thus on the Guitar:  would correspond to this on the Banjo: 

Notice the difference in signature, and remember that when the Banjo is tuned to C, this difference (a minor third) must always exist.

MANNER OF HOLDING THE BANJO.

Sit in an easy upright position, neither too high or too low, the Banjo resting on the front of the thigh, the neck inclined upwards, and a little forward, resting in the fork of the left hand, formed by the thumb and forefinger. The thumb should be kept pretty well under the neck although it has no fixed position. Elevate the elbow a little thus enabling the fingers to stop the string with ease.

HOW TO TUNE A BANJO.

The names of the strings on a Banjo are F, A, E, G sharp and B. F is the short string, A is the Bass, then comes E, G sharp, and B in the order given.

Tune the 4th Bass String to A, with the aid of a pitchpipe, or to C when playing with any instrument.

Tune the 3rd String to the Note made at the 7th Fret on the 4th String.

Tune the 2d String to the Note made at the 4th Fret on the 3d String.

Tune the 1st String to the Note made at the 3rd Fret on the 2d String.

Tune the 5th String an octave higher than the 3rd string, or to the note made at the 5th fret of the first string.

SIMPLE FINGERING.

RIGHT HAND.

The Thumb picks the 3d, 4th and 5th String, denoted by a cross (x)

The 1st Finger picks the 2d String, denoted by one dot (.)

The 2d Finger picks the 1st String, denoted by two dots (..)

LEFT HAND

All the Fingers are used in stopping the Notes at the different Frets. As a general rule

The 1st. Finger stops all Notes at the 1st. Fret.

The 2d. Finger all Notes at the 2d. Fret.

The 3rd. Finger all Notes at the 3rd Fret, except D on 1st Stg. which is made with 4th finger.

The 4th. Finger all Notes on 4th and 5th Frets.

(Remark) This rule only applies to Chords made in the 1st position.

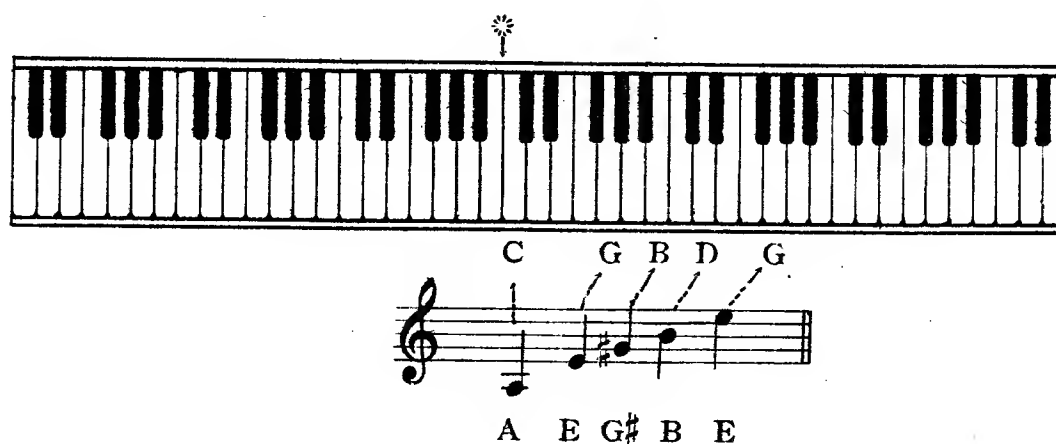
Figure 1 denotes 1st finger.

Figure 2 denotes 2nd finger.

Figure 3 denotes 3rd finger.

Figure 4 denotes 4th finger.

The diagram below represents the key board of a Piano or an Organ, and shows which strings to tune in unison, to certain keys, the strings being tuned open.

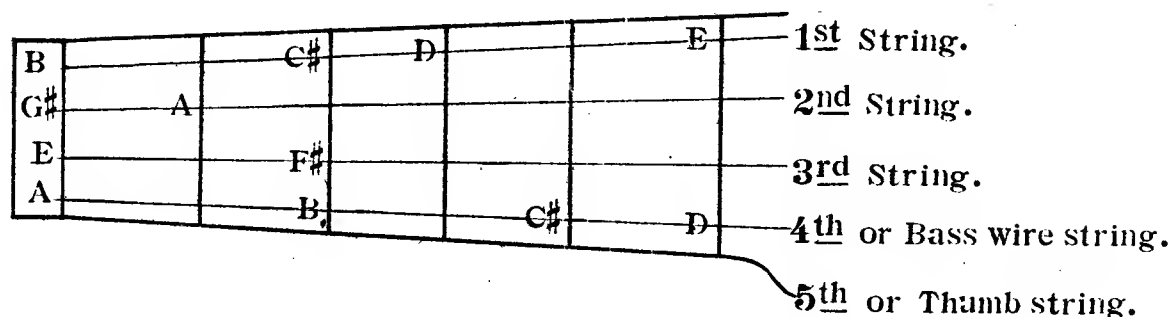


When Banjo is played in E four sharps the Piano or Guitar is played in G one #

..	..	..	..	..	A three	..	..	..	..	..	..	..	..	..	..	C no sharps
..	..	..	..	..	D two	..	..	..	..	..	..	..	..	..	..	F one flat
..	..	..	..	..	G one sharp	..	..	..	..	..	..	..	..	..	..	Bb 2 flats
..	..	..	..	..	C no sharps	..	..	..	..	..	..	..	..	..	..	Eb 3
..	..	..	..	..	F one flat	..	..	..	..	..	..	..	..	..	..	Ab 4

DIAGRAM OF THE FINGERBOARD

Showing the Notes in the 1st Position.



TO TUNE THE BANJO TO THE GUITAR

Tune the 4th string to C of the Guitar.

..	..	3rd	..	..	G	..	..	..
..	..	2nd	..	..	B	..	..	..
..	..	1st	..	..	D	..	..	..
..	..	5th	..	..	G	..	..	..

DIAGRAM OF THE BANJO FINGERBOARD.

The diagram illustrates the fretboard of a banjo, showing the positions of the four strings (1st, 2nd, 3rd, 4th) and the 5th string (labeled as the Thumb String). The fretboard is divided into frets, with the Nut at the top. The notes for each fret are listed on the left, and the corresponding musical notation is shown on the right. The 5th string is shown as a single line, while the other four strings are shown as a four-line staff.

Open Strings.

0 0 0 0

Fretboard Notes:

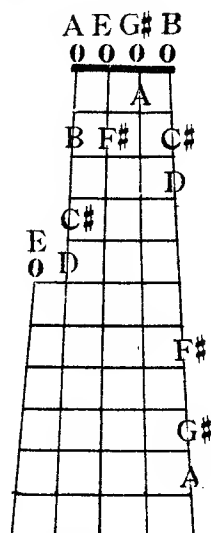
Fret	1st String	2nd String	3rd String	4th String	5th String
NUT.	A	E	G#	B	
1st Fret.	A#	F	A	C	
2d Fret.	B	F#	A#	C#	
3d Fret.	C	G	B	D	
4th Fret.	C#	G#	C	D#	
5th Fret.	D	A	C#	E	
6th Fret.	E	D#	A#	F	
7th Fret.	E	B	D#	F#	
8th Fret.	F	C	E	G	
9th Fret.	F#	C#	F	G#	
10th Fret.	G	D	F#	A	
11th Fret.	G#	D#	G	A#	
12th Fret.	A	E	G#	B	
13th Fret.	A#	F	A	C	
14th Fret.	B	F#	A#	C#	
15th Fret.	C	G	B	D	
16th Fret.	C#	G#	C	D#	
17th Fret.	D	A	C#	E	

Labels: Thumb Peg, Thumb String, Head, Rim.

SCALE IN A MAJOR

NATURAL KEY FOR BANJO.

Sharp F. C. and G.



String.	4th	3rd	2nd	1st	5th	1st
Fret.	0 2 4 5	0 2	0	0 2 3	0	7 9 10
Finger.	0 2 2 4	0 2	0	0 2 4	0	1 3 4



EXERCISE IN BROKEN THIRDS.





OPEN STRINGS.



EXERCISES IN 6/8 TIME.



When E on the fourth space is made thus:  it means to play it on the 5th or thumb string.

When it has not the extra stem and hooks thus:  it is to be played on the 1st. string 5th fret.

SCALE ETUDE.



SIMPLE MELODY.



ETUDE.

FINGER EXERCISES.
Introducing Alternate fingering.

EXERCISES FOR THE RIGHT HAND.

A MAJOR. Sharp F, C and G.



E MAJOR. Sharp F, C, G and D.



D MAJOR. Introducing dotted eighth. Sharp F and C.



D.C.

DIAGRAM SHOWING NAMES OF THE FRETTS.

Frets.

1st String.

2nd String.

3rd String.

4th String.

5th String.

As a rule the Short String is played Open.

EXPLAINING $\frac{4}{8}$ TIME.

It is often advisable when sixteenth notes are used in $\frac{2}{4}$ time to change the time to $\frac{4}{8}$ counting four in each measure, one to each eighth note.

EXAMPLE.

HIGHLAND FLING,

($\frac{4}{8}$ time see page 16)

Count 4 1 2 3 4 1 2 3 4

1 2 3 4

The musical score for 'HIGHLAND FLING' is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/8. The first line contains measures 1 through 8, with a 'Count' of 4 for the first measure and a sequence of 1 2 3 4 for the next seven measures. The second line contains measures 9 through 12, with a 'Count' of 1 2 3 4 for the first measure of the line. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

RATTLE-SNAKE JIG.

Introducing the Snap.

Count 1 2 3 4 1 2 3 4 1 2 3 4

snap

The musical score for 'RATTLE-SNAKE JIG' is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/8. The first line contains measures 1 through 12, with a 'Count' of 1 2 3 4 for the first measure of the line and a sequence of 1 2 3 4 for the next three measures. The word 'snap' is written above the first measure. The second line contains measures 13 through 16, with a 'Count' of 1 2 3 4 for the first measure of the line. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

ARKANSAS TRAVELLER.

The musical score for 'ARKANSAS TRAVELLER' is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/8. The first line contains measures 1 through 8, with a 'Count' of 1 2 3 4 for the first measure of the line. The second line contains measures 9 through 12, with a 'Count' of 1 2 3 4 for the first measure of the line. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

YANKEE DOODLE.



OLD OAKEN BUCKET.

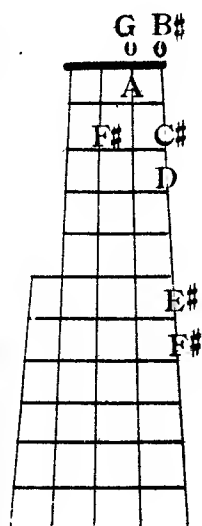


THE JUMP JIG.



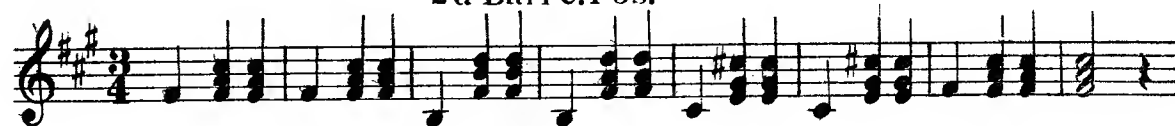
MINOR SCALE HARMONIC.

F# MINOR RELATIVE OF A MAJOR.



CHORDS IN F# MINOR

2d Barre.Pos.



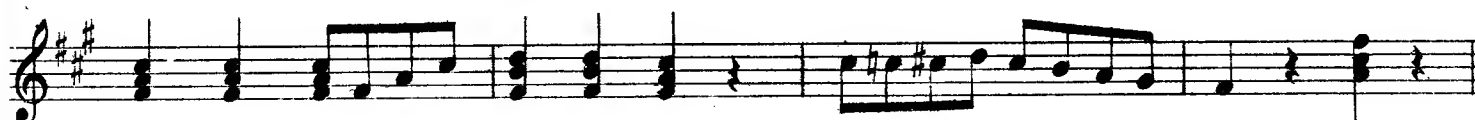
5 th B. P.

6 th. P.

4 th B. P.



ETUDE IN F# MINOR, I. $\frac{4}{4}$ time.



ETUDE IN F# MINOR, II. $\frac{3}{4}$ time.



MY OLD KENTUCKY HOME.

FOSTER.

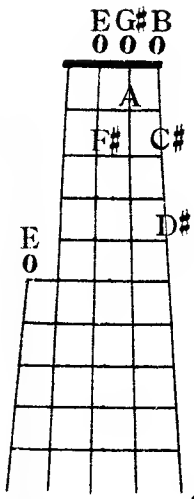
musical score for "My Old Kentucky Home" by Foster. The score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The second staff has a *rit* (ritardando) marking below it. The third staff has a first ending bracket labeled "1" and a second ending bracket labeled "2", with the text "Bar 4 5 Pos" written above the second ending. The fourth staff has a *rit* marking below it. The fifth staff has a first ending bracket labeled "1" and a second ending bracket labeled "2".

PLANTATION JIG.

musical score for "Plantation Jig". The score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The third staff has a *Fine.* marking above it. The seventh staff has a *D.C. al Fine.* marking above it.

SCALE OF E MAJOR.

Sharp F. C. G and D.



String	3rd.	2nd.	1 st.	5 th.	1 st.	2nd.	3rd.	4 th.	3 rd.
Fret	0 2	0 1	0 2 4		4 2 0	1 0	2 0	6	0
Finger	0 2	0 1	0 2 4	0 0	4 2 0	1 0	2 0	4	0



EXERCISES

Common time.



Waltz time.



Six eight time.



2nd Barre Pos.



WALTZ ETUDE.



EXERCISE.



MONEY MUSK.



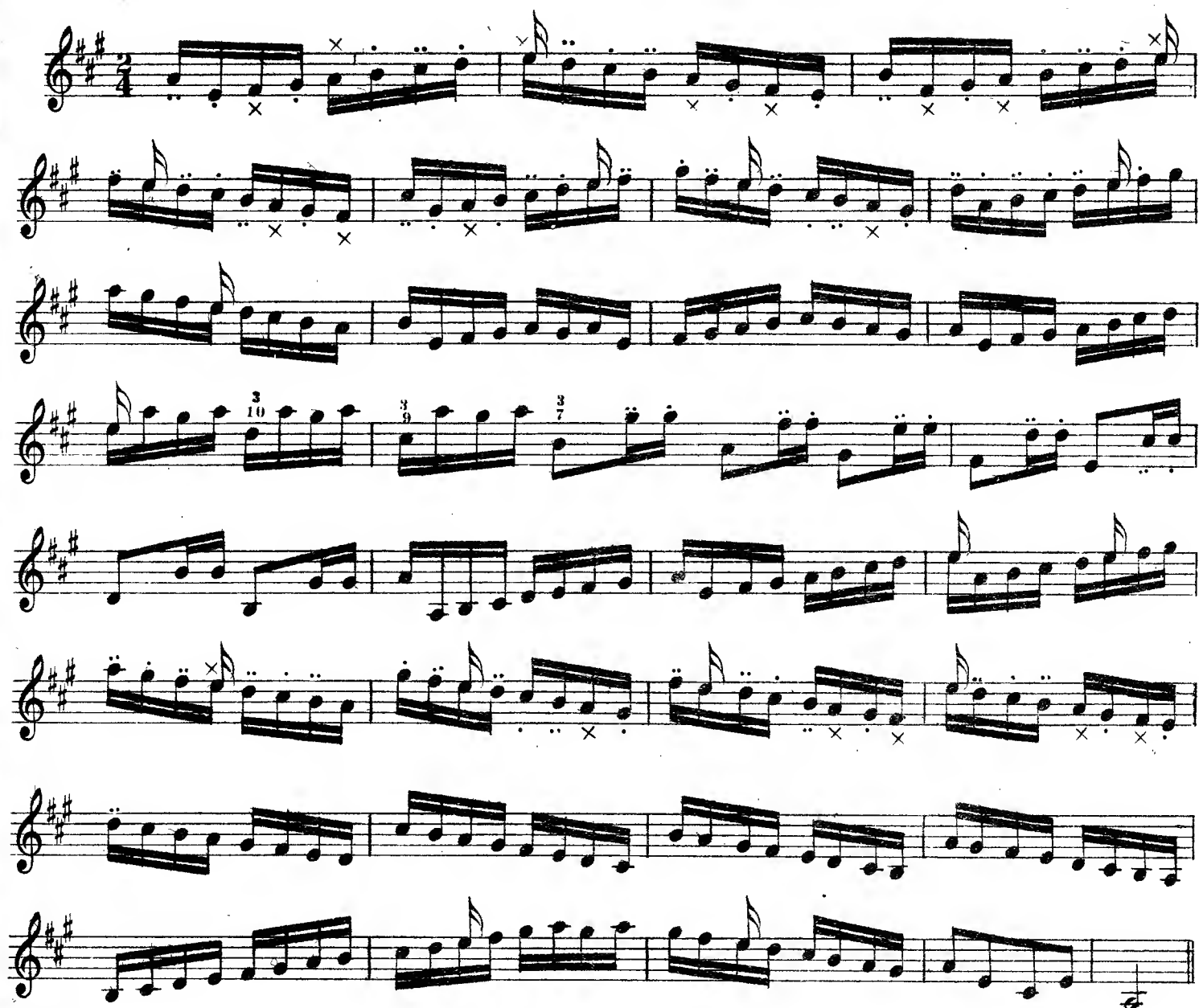
FISHERS HORNPIPE.



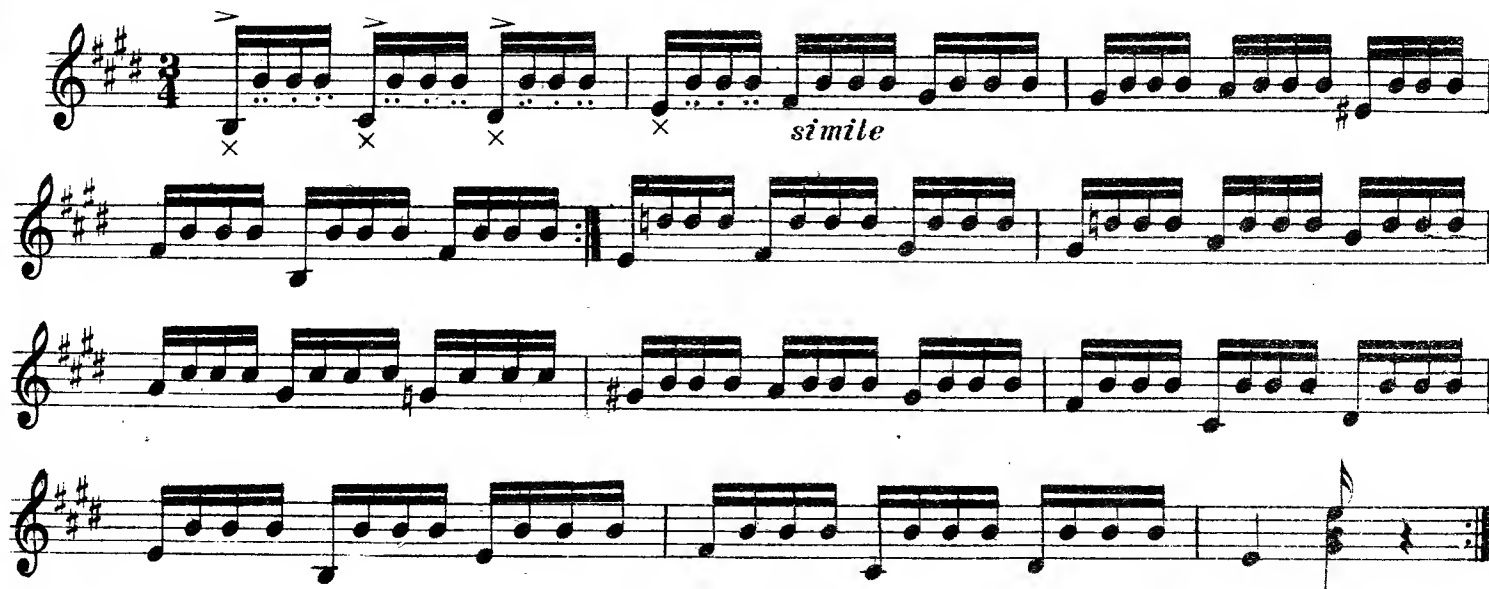
DEVILS DREAM.



FINGER GYMNASTICS.

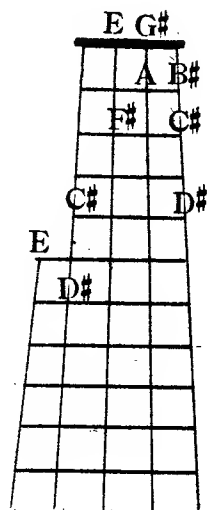


STUDY IN ALTERNATE FINGERING.



SCALE IN C# MINOR.

RELATIVE OF E MAJOR.



CHORDS IN C# MINOR.



EXERCISE.



ETUDE.



HAIL TO THE CHIEF.



MRS MCLEOD'S REEL.



SOLDIER'S JOY.



IRISH WASHERWOMAN.



MAY FLOWER SCHOTTISCHE.

OLD FOLKS AT HOME.
SWANEE RIVER.

ST. PATRICKS DAY.



DIXIE LAND.



MOCKING BIRD.



KILLARNEY



HOME, SWEET HOME.



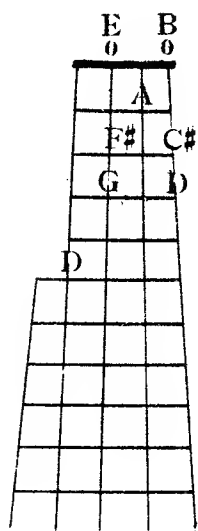
MINUET SCHOTTISCHE.

The musical score for "Minuet Schottische" is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff introduces a new melodic line. The fourth staff continues the melody. The fifth staff ends with the word "Fine." The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody. The score includes various musical notations such as treble clefs, key signatures, and time signatures. It also contains performance instructions like "Fine.", "12 th Bar.", "10 th Pos.", and "D. C. al Fine.".

D. C. al Fine.

SCALE IN D MAJOR.

Sharp F and C.

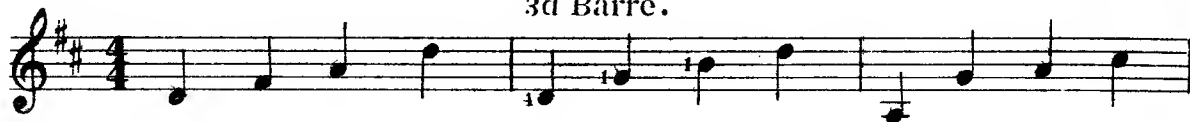


String	4th	3rd	2nd	1st	2nd	3rd	4th
Fret	5	0 2 3	1	0 2 3 3 2 0	1	3 2 0	5
Finger	4	0 2 3	1	0 2 4 4 2 0	1	3 2 0	4

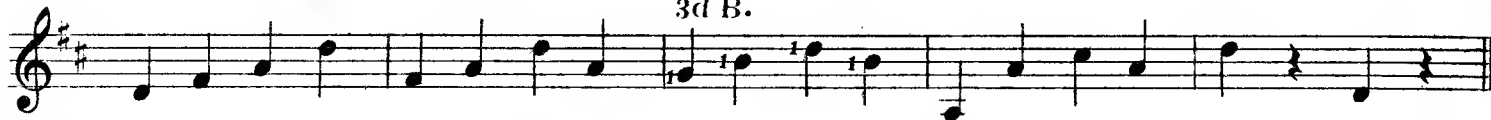


EXERCISES.

3d Barre.



3d B.



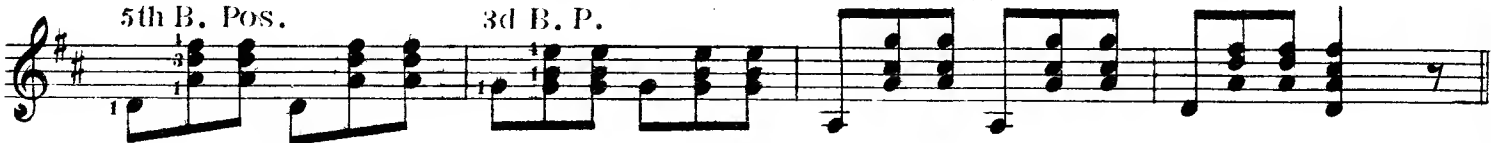
3d B.



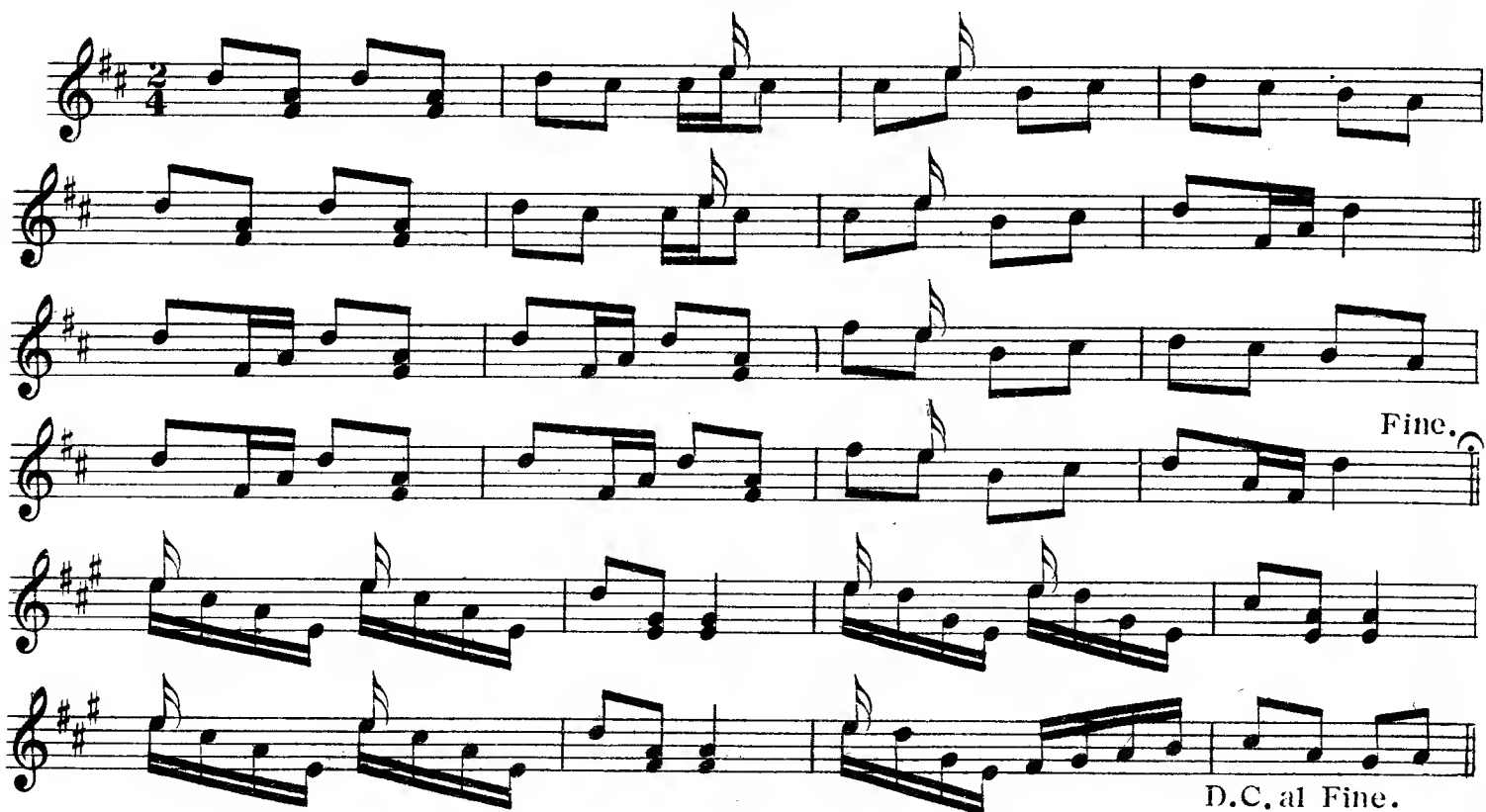
5th B. Pos.

3d B. P.

5th B. P.



POLKA.



Fine.

D.C. al Fine.

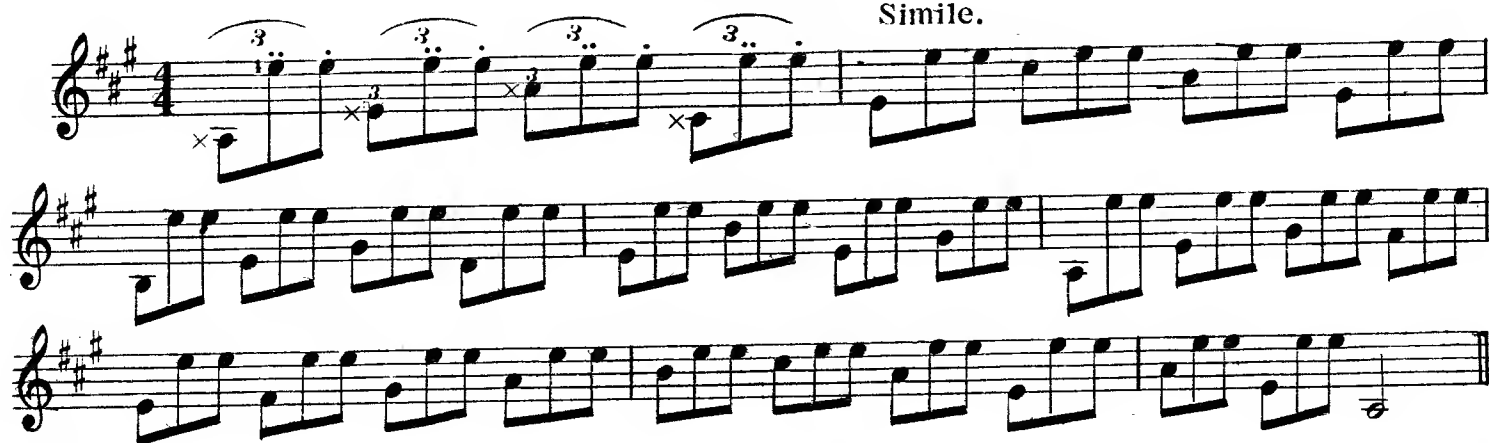
EXERCISE N^o 1EXERCISE N^o 2

BOHEMIAN AIR



ETUDE.

Simile.



CLOG DANCE.



Musical score for Clog Dance, featuring a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of nine staves. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The music is written in a single melodic line. The second staff ends with the word "Fine." The third staff begins with a double bar line and a repeat sign. The fourth staff includes the instruction "3rd Pos." above the staff. The fifth staff ends with a double bar line and a repeat sign. The sixth staff begins with a double bar line and a repeat sign. The seventh staff ends with a double bar line and a repeat sign. The eighth staff begins with a double bar line and a repeat sign. The ninth staff ends with a double bar line and a repeat sign. The score concludes with the instruction "D.C. al Fine." below the staff.

Fine.

3rd Pos.

D.C. al Fine.

SNAP WALTZ.



Musical score for Snap Waltz, featuring a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music is written in a single melodic line. The second staff ends with the word "Fine." The third staff begins with a double bar line and a repeat sign. The score concludes with the instruction "D.C. al Fine." below the staff.

Snap.

Fine.

D.C. al Fine.

MARSEILLAISE HYMN.



AMERICA.

Andante Religioso

NEARER MY GOD TO THEE.

Adagio Religioso.

Musical score for "Nearer My God To Thee" in E major, 4/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo/mood is "Adagio Religioso." The first staff has a forte (f) dynamic. The second staff has a mezzo-forte (mf) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a mezzo-forte (mf) dynamic. The fifth staff has a forte (f) dynamic. The sixth staff has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. Specific markings include "5th", "4th", "2d", "dim", "f", "mf", "p", "cres", and "5th B".

OLD BLACK JOE.

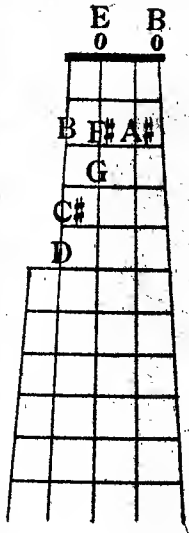
Andante.

Foster.

Musical score for "Old Black Joe" in E major, 4/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is "Andante." The score includes various musical notations such as notes, rests, and dynamic markings. Specific markings include "Har. at 12 Fr." and "(* see page 56)".

SCALE IN B MINOR.

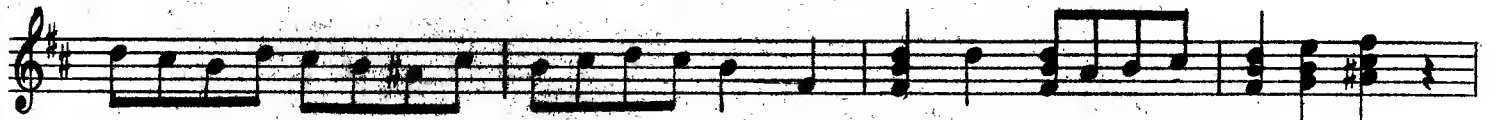
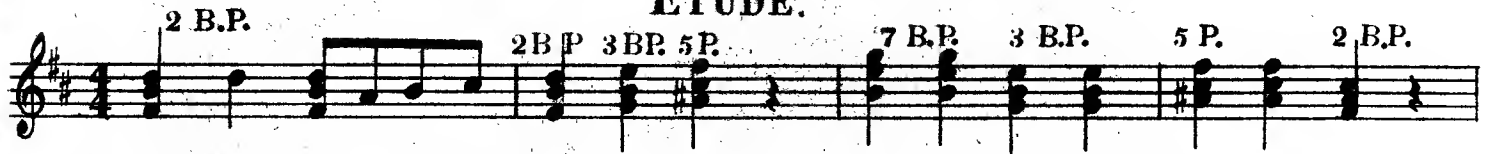
Relative of D Major.



CHORDS IN B MINOR



ETUDE.



ETUDE.



COMING THRO THE RYE.

Three staves of music in G major (one sharp) and 2/4 time. The first staff contains the main melody with various fingerings indicated by numbers 0, 1, 2, 4. The second staff continues the melody. The third staff features a measure with a circled '5 B' and a 'p' (piano) dynamic marking, followed by further melodic development.

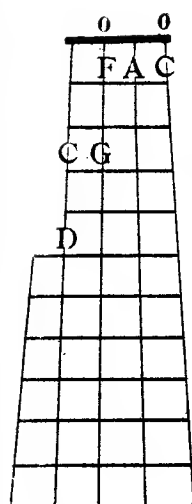
NEW SPANISH FANDANGO.

Tune 4th string to B.

Seven staves of music in G major (one sharp) and 6/8 time. The first staff includes fingerings 9, 7, 5, 12, 0. The second staff ends with a double bar line and the word 'Fine.' The third staff continues the melody. The fourth staff has labels 'Bar 5', 'Open', 'Bar 7', 'Open', and 'Bar 4' above specific measures. The fifth staff has labels 'Bar 5' and 'Bar 7' above measures, followed by fingerings 12, 4 and 9, 1. The sixth staff has fingerings 12, 4, 9, 1, 5, 4, and 4 above measures. The seventh staff concludes the piece with the instruction 'D.C.' (Da Capo) at the bottom right.

SCALE IN C MAJOR

No Sharps or Flats.



String.	4th	3rd	2nd	1st	2nd	3rd	4th
Fret.	3 5	0 1 3	1	0 1 1 0	1	3 1 0	5 3 2 0 2 3
Finger.	2 4	0 1 3	1	0 1 1 0	1	3 1 0	4 2 2 0 2 2



EXERCISE.

1st Barre.



3rd Barre



3rd B. Pos.

5th P.

3rd B. P.

3rd B. P.



ANNIE LAURIE.

5th B.P. 5th B.P. 5th B. P.



8th P.

12th B. P.



10th B



AVON POLKA.

5th Barre Pos. 7BP. 3d B. 11th Pos.

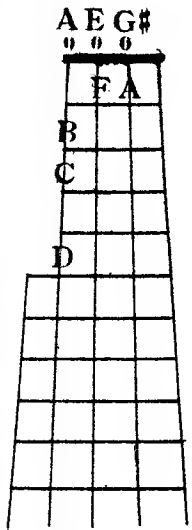
Fine.

D.C. al fine.

IZELIA SCHOTTISCHE.

6th P.

SCALE IN A MINOR.



CHORDS IN A MINOR.



MINOR JIG.



JOY POLKA.

2 B P

FORGET ME NOT.

Tune 4th to B.

GAVOTTE.

Moderato.

7 P. 5 P.

7 P. 5 P. 5 P.

dim *cres*

12 P.

Fine.

5 P. 2

D.C. al Fine.

DODDO GALOP.

1 2 3 4 1 2 3 4

2 B

7 B

Fine

3 2 3 1 2

5 P

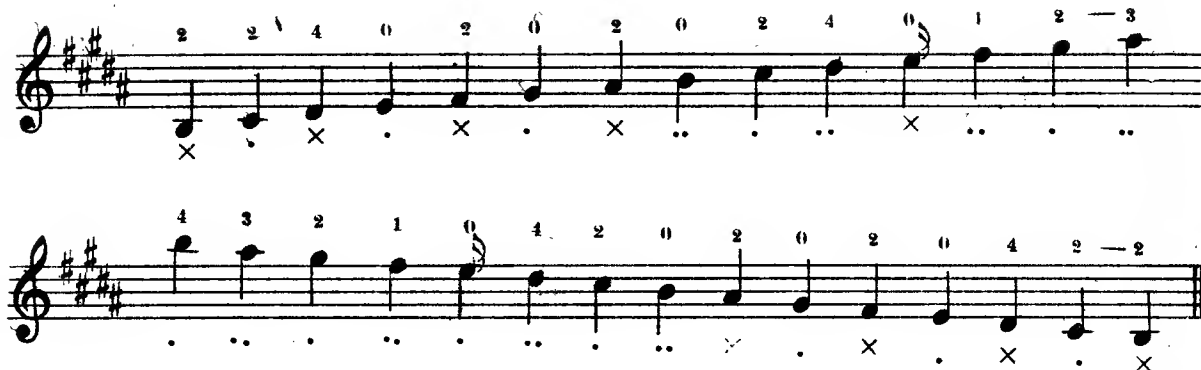
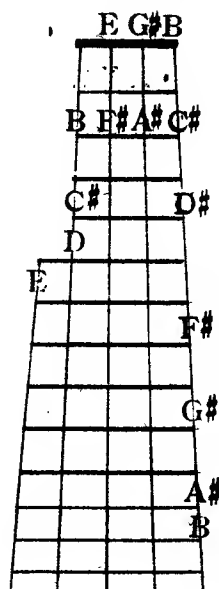
1 4 B

2

D.C. al fine.

SCALE IN B MAJOR.

Sharp F, C, G, D, & A.



CHORDS IN B MAJOR.

2 Barre P.



ETUDE.



MEDLEY POLKA



ETUDE.

* Introducing Appoggiaturas.



PIANO CLOG.

The musical score for "PIANO CLOG." consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music is composed of eighth and sixteenth notes, with many triplets indicated by a '3' over a bracket. A repeat sign with a double bar line and a first ending bracket is present in the first staff. The second staff continues the melody. The third staff also features triplets. The fourth staff ends with the word "Fine" in italics. The fifth staff begins with a double bar line and a key signature change to two sharps (F#, C#). It contains several triplet markings. The sixth staff has a first ending bracket with two options: "1" and "2". Below this staff, the instruction "D.S.al fine then to fine." is written. The seventh staff is the beginning of the "TRIO." section, marked with the word "TRIO." on the left. It continues with triplet markings. The eighth staff has a "5 B." marking above it. The ninth and tenth staves complete the piece with final triplet markings and a double bar line.

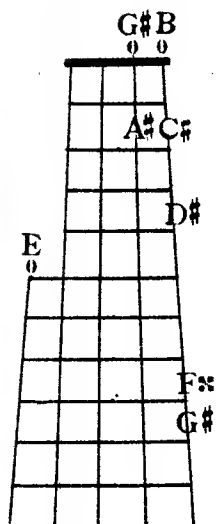
Fine

TRIO.

D.S.al fine then to fine.

5 B.

SCALE OF G# MINOR.



CHORDS IN G# MINOR.

3 Pos.



EXERCISE IN G# MINOR.



ETUDE.

3rd Pos.



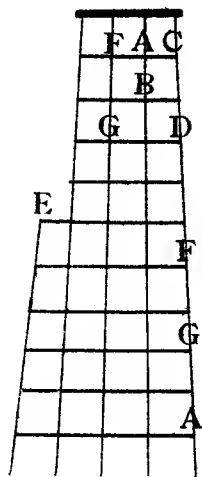
5th B.P.



4th B.P.



SCALE OF F MAJOR.



CHORDS IN F MAJOR.



ETUDE.



WALTZ.



ST. LOUIS EXPOSITION

POLKA.

A musical score for a polka, written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody and ends with a double bar line and the word "Fine". The fifth staff continues the melody and includes fingerings "2" and "1" above the first two notes. The sixth staff continues the melody. The seventh staff continues the melody and includes the instruction "5th Barre." above the staff. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody and ends with a double bar line and the instruction "D.C. to fine." below the staff.

Fine

5th Barre.

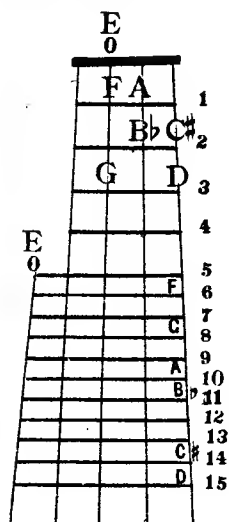
D.C. to fine.

VELOCITY EXERCISES.

1

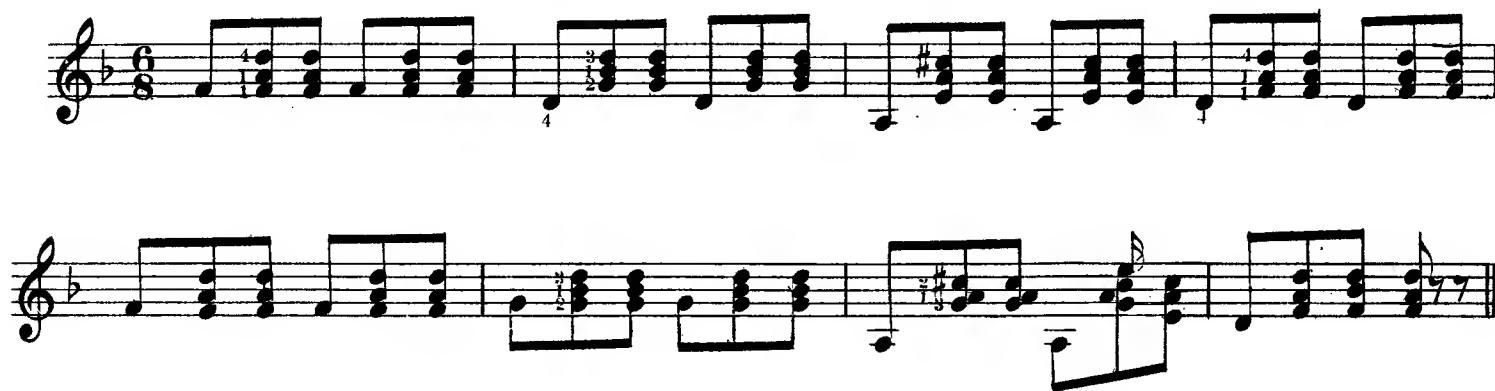
2

SCALE OF D MINOR.



CHORDS IN D MINOR.

2 P.



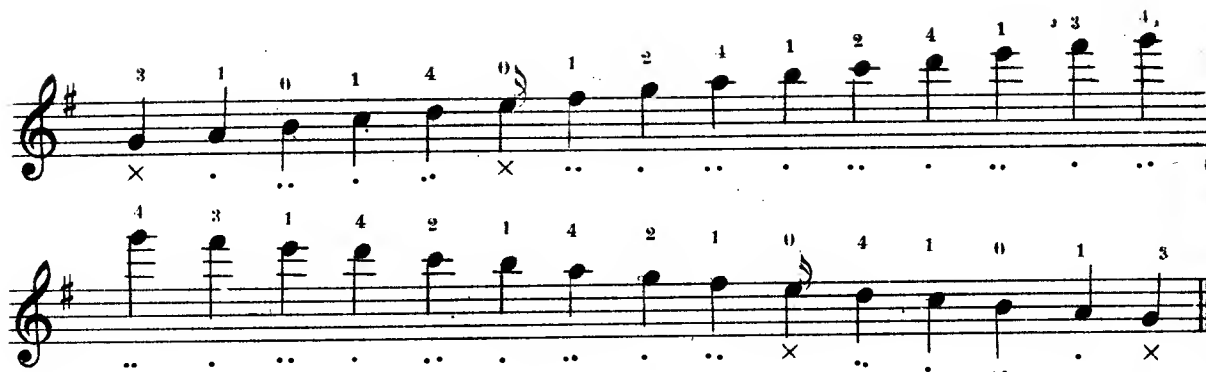
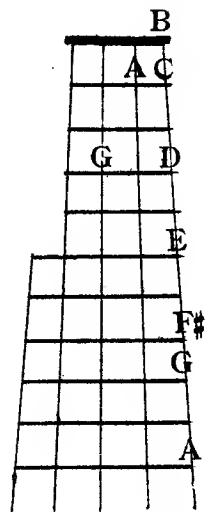
ETUDE.



SCHOTTISCHE.



SCALE IN G MAJOR.



CHORDS IN G MAJOR.



ETUDE.



GAVOTTE IMPROMTU.



ETUDE FOR FINGERS OF RIGHT HAND.

51

3 

9th Barre.

2d Pos.

SCALE IN THIRDS.



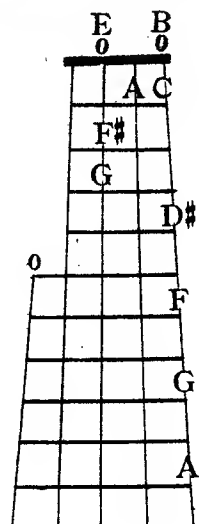
SIXTHS.



OCTAVES.



SCALE OF E MINOR.



CHORDS IN E MINOR.



ETUDE.



EXERCISE IN TRIPLETS.



THE DOVE.

53

PALOMA.

Allegretto.

Musical score for 'The Dove' (Paloma) in Allegretto tempo. The score consists of seven staves of music in G major (one sharp) and 2/4 time. The melody is characterized by frequent triplets and slurs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often grouped in triplets. The piece concludes with a double bar line on the seventh staff.

Marcato.

3 P

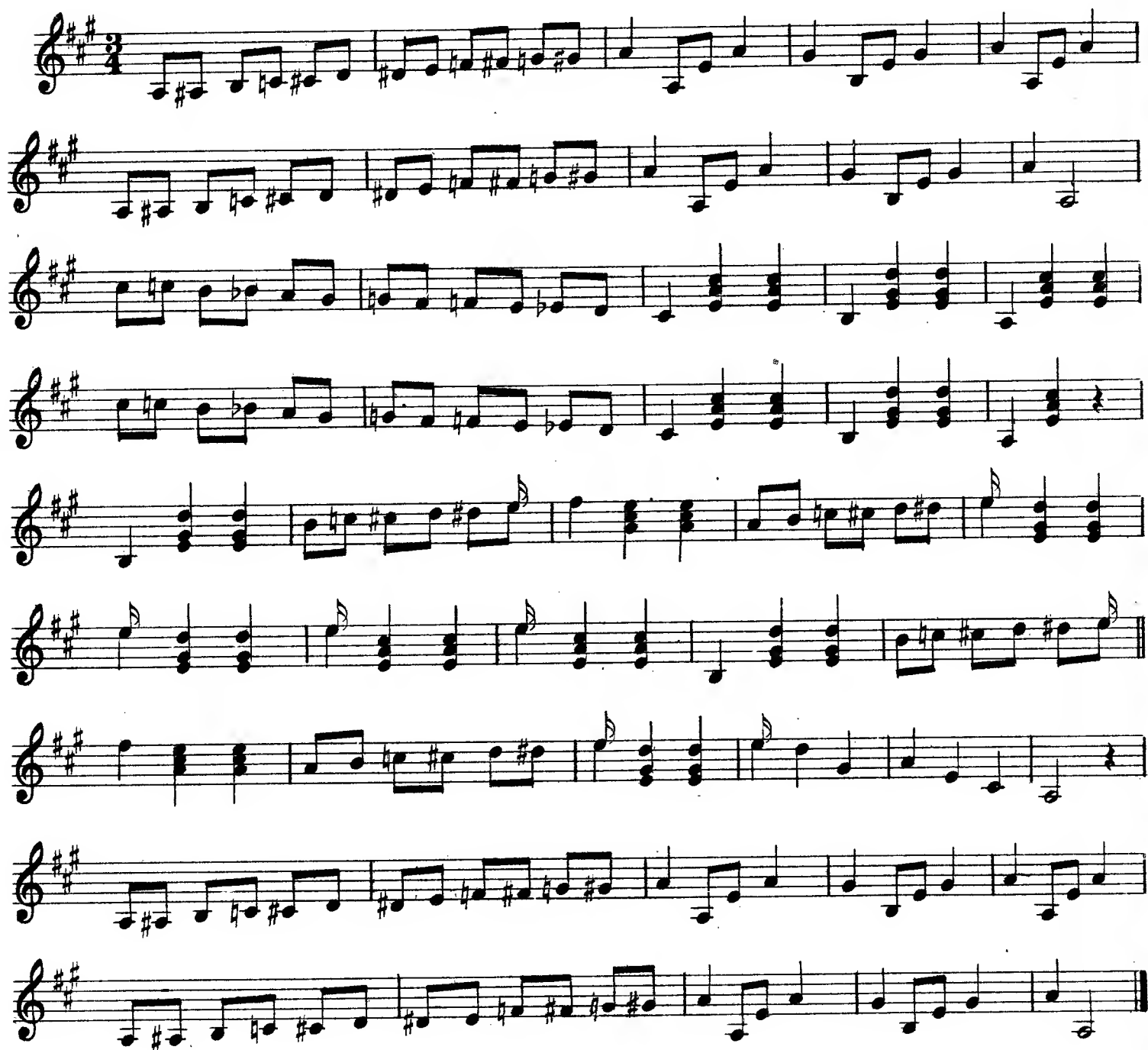
Musical score for 'The Dove' (Paloma) in Marcato tempo. The score consists of four staves of music in G major (one sharp) and 2/4 time. The tempo change is indicated by the 'Marcato.' marking. The music is more rhythmic and accented, featuring many triplets and slurs. The first staff of this section begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece concludes with a double bar line on the fourth staff.

CHROMATIC SCALE.



Chromatic Scale exercise for guitar, consisting of two staves. The first staff shows a chromatic scale ascending from C4 to C5, with fingerings 0, 1, 2, 1, 2, 3, 4, 0, 1, 2, 2, 0, 1, 3, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 4. The second staff shows a chromatic scale descending from C5 to C4, with fingerings 4, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 2, 1, 0, 3, 2, 1, 0, 4, 3, 2, 1, 2, 1, 0. The notes are marked with 'x' to indicate fretted positions.

ETUDE .



Etude for guitar, consisting of nine staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece features a variety of musical textures, including single-note lines, dyads, and chords, with a focus on chromatic movement and harmonic exploration.

THE TREMOLO.

The tremolo is executed with the first or second fingers which oscillate very rapidly over the string, causing a continuous trill.

Sustained notes are played in this way and some melodies are played tremolo, while the thumb plays the accompaniment upon the strings not used for the melody, giving a beautiful effect.

TREMOLO EXERCISES.

Practise tremolo with 1st finger until mastered then use 2nd finger.



Tremolo on two strings.



Tremolo Exercise introducing thumb. Melody to be played tremolo with 1st finger.

Notes with stems turned down played with thumb.

trem. trem. trem. smile.

trem. 5th Barre.

HARMONICS.

Harmonic tones on the banjo can be produced at the 4th, 5th, 7th, 9th, 12th, and 16th fret, on the first four strings and on the 17th fret of the 5th string.

The 5th, 7th and 12th are primary. The 4th, 9th, and 16th secondary.

The primary harmonics produce a sound one octave higher than written.

The secondary harmonics produce a sound two octaves higher than written.

Harmonics are made by laying the 3rd finger on the string over the fret designated with just sufficient force to prevent it from vibrating as when open. The finger should be raised as soon as the string is struck.

Harmonies are designated by the abbreviation Har. and figure indicating the fret.

TABLE OF HARMONICS

PRIMARY



SECONDARY



ETUDE.



WHITE EAGLE MARCH

FOR ONE OR TWO BANJOS.

INTRO.

I. BANJO Bass to B.

The first system of the musical score for the White Eagle March Intro. It consists of two staves. The top staff is for the first Banjo (I. BANJO) with a bass line starting on B. The bottom staff is for the second Banjo (II BANJO) with a bass line starting on A. Both staves are in 2/4 time and key of D major (two sharps). The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a 7/8 time signature.

The second system of the musical score. It continues the melody and bass lines from the first system. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The key signature remains D major.

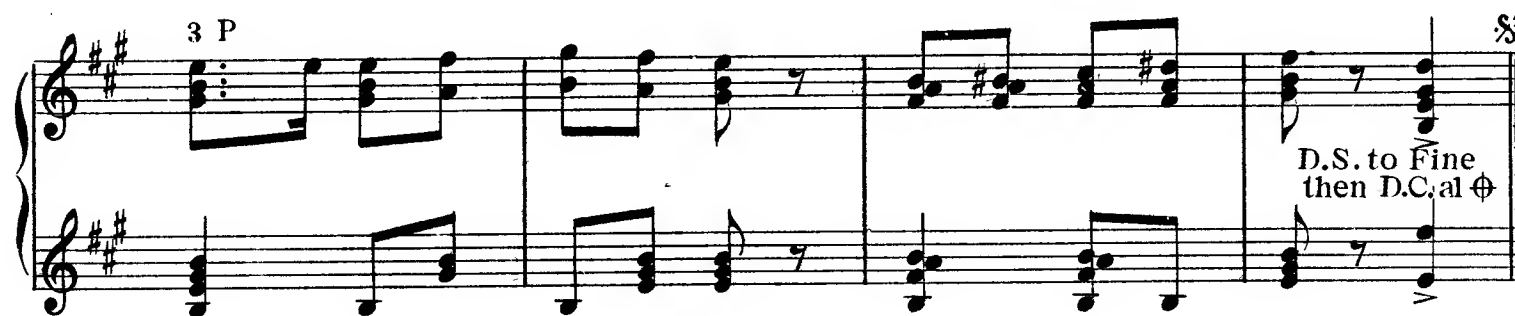
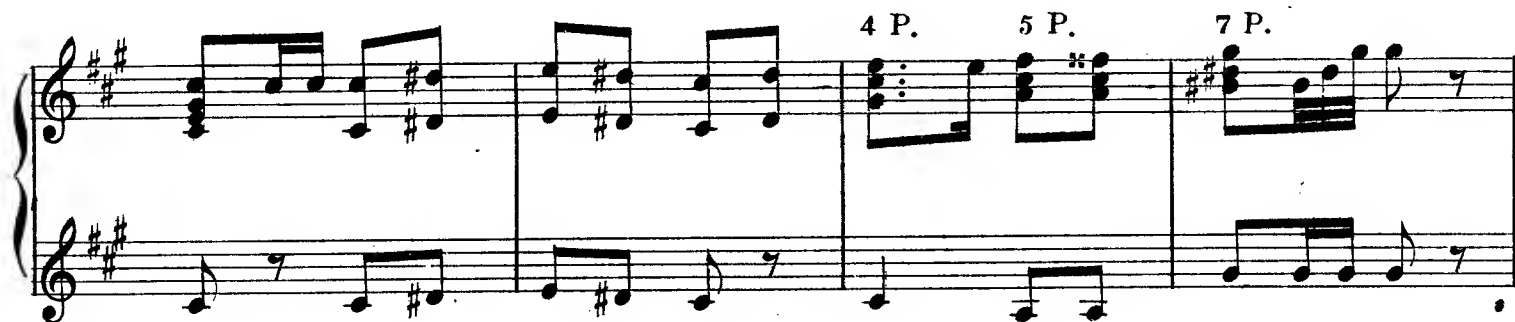
The third system of the musical score. It continues the melody and bass lines. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The key signature remains D major.

The fourth system of the musical score. It continues the melody and bass lines. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The key signature remains D major. The system concludes with a double bar line and a final measure containing a 7/8 time signature.



10 B.

6 P.



φ CODA.



BELMONT POLKA.

FOR ONE OR TWO BANJOS.

INTRO.

1st BANJO.

f 2nd BANJO. 2nd B.P. 3rd B.P. 3rd B. 5th B.P. *p*

POLKA.

2d Barre.
1st time only. 2 Small notes ad lib.
2 B.P. 2 B.

The first system of the musical score, measures 56-61. It is written for piano in G major (one sharp). The melody in the right hand features eighth-note patterns and triplet eighth notes. The left hand provides a steady accompaniment of eighth-note chords. The system concludes with a double bar line and a repeat sign.

D.S. al Fine then Trio.

TRIO.

The second system of the musical score, measures 62-67, begins the Trio section. It starts with a piano (*p*) dynamic marking. The right hand has a more active melody with eighth-note runs, while the left hand continues with a consistent eighth-note accompaniment.

The third system of the musical score, measures 68-73. The right hand melody continues with eighth-note patterns. A forte (*f*) dynamic marking appears in the right hand at measure 72. The left hand accompaniment remains consistent.

The fourth system of the musical score, measures 74-79. A piano (*p*) dynamic marking is present in the right hand at measure 76. The right hand features a melodic line with some grace notes, and the left hand provides the usual accompaniment.

The fifth system of the musical score, measures 80-85. The right hand melody continues with eighth-note patterns. The left hand accompaniment is consistent throughout the system.

The sixth system of the musical score, measures 86-91. The right hand melody concludes with a final chord. A double bar line and repeat sign are at the end of the system. The text "D.C. al Fine." is written in the right margin.

D.C. al Fine.

SCHOTTISCHE CAPRICE.

FOR ONE OR TWO BANJOS.

1st Banjo. Andante.
Bass to A.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The system concludes with a double bar line.

TRIO.

The second system of musical notation consists of two staves. The upper staff begins with a section symbol (§). The music continues with eighth and sixteenth notes, including triplets. The system ends with a double bar line and the word "Fine." written to the right of the staff.

The third system of musical notation consists of two staves. The upper staff begins with a section symbol (§) and a dynamic marking of *f* (forte). The music includes eighth and sixteenth notes, with some triplets. A section marked "9.B." begins in the middle of the system. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The music continues with eighth and sixteenth notes, including triplets. The system ends with a double bar line and the text "D.S. Trio." written to the right of the staff.

PRETTY LITTLE DARK-BLUE EYES

Banjo.

Guitar.

This musical score is for the song "Pretty Little Dark-Blue Eyes". It is written for Banjo and Guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of five systems of music. Each system has a Banjo part on a single staff and a Guitar part on a single staff. The Banjo part is written in a treble clef, and the Guitar part is written in a treble clef. The music features a variety of notes, including eighth and sixteenth notes, as well as chords. There are several triplets marked with a '3' and a bracket. The score ends with a double bar line.



DANCE.



Pretty little dark blue eyes.

Alabama Hoedown

TWO BANJOS.

By MAX WEBER.

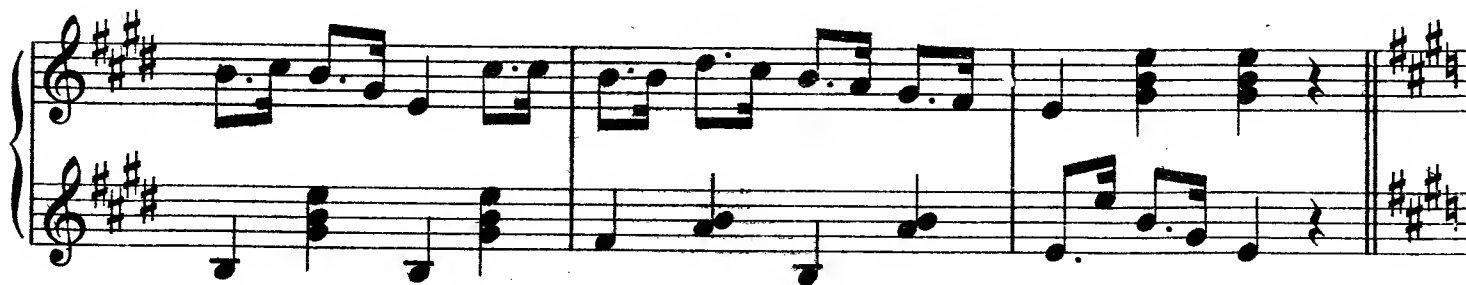
BASS A or B.

2d. Banjo Bass or A.

1st. BASS
in B.

2d. BASS
in A.

The musical score is written for two banjos and two basses. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into five systems, each with two staves. The first system is labeled '1st. BASS in B.' and '2d. BASS in A.'. The second system is labeled '1' and '2'. The third system is labeled 'Fine.'. The fourth system is labeled '3' and '2'. The fifth system is labeled '1' and '2'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'f' (forte) and 'Fine'.



Coda



The Aristocrat

— March —

BANJO DUETT.

By WILL D. MOYER.

× Thumb.
 · 1st Finger.
 .. 2d Finger. } Right Hand

1st. BANJO. *mf*

2d. BANJO.

This musical score is for a piece titled "The Aristocrat 2." It is written for piano in G major (two sharps) and 4/8 time. The score consists of six systems of two staves each. The first system includes fingering (4), breath marks (x .. x .. x), and a repeat sign. The second system includes fingering (4, 2, 0, 4) and breath marks (x .. x .. x). The third system features first and second endings, with the word "Fine." written below the second ending. The fourth system begins with a piano (p) dynamic marking. The fifth system contains no specific markings. The sixth system includes a 4-measure rest in the right hand and the instruction "D.S. al Fine." at the end. The notation includes various note values, rests, and articulation marks.

Our Delight

Schottische

by MAX WEBER

1st Banjo

2nd Banjo

This musical score is for a Schottische titled "Our Delight" by Max Weber. It is written for two banjos, labeled "1st Banjo" and "2nd Banjo". The music is in the key of D major, indicated by two sharps (F# and C#) on the treble clef staves. The time signature is 2/4. The score consists of five systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords. The second system continues the melody and accompaniment. The third system features a more complex melodic line for the first banjo. The fourth system includes a triplet of eighth notes in the first banjo part. The fifth system concludes the piece with a final chord. The overall style is characteristic of 19th-century Scottish dance music.



A TRIP DOWN THE MISSISSIPPI

BANJO SOLO

JOHN MARTIN

Saying good bye

Arr by Corydon D. Smith

Andante

mp

5 Pos

Steamboat Whistle

All aboard

f Allegro

Bell
rings

Under way

1

2

Pleasant trip

mf Andante

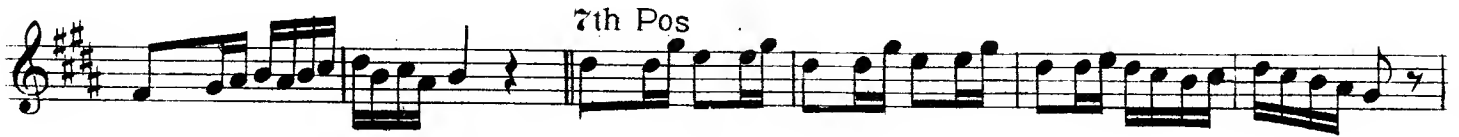
Song on shore
"Old Black Joe"

p

5th



Cake Walk Lively



Massa's in the Cold Ground



Trip down Miss. Banjo 2

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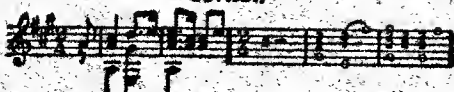
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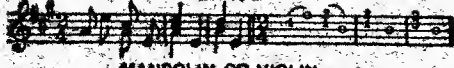
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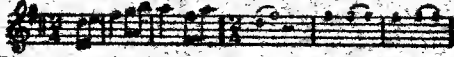
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